

# Choix de MÉLODIES

*Transcriptions pour Piano*

SUR DES MOTIFS D'OPÉRAS, ORATORIOS, ETC.

C.1891

Par CRAMER

- |                                  |                                |               |
|----------------------------------|--------------------------------|---------------|
| 1. Don César de Bazan . . . . .  | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 2. Don César de Bazan . . . . .  | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 3. Le Passant. . . . .           |                                | E. PALADILHE. |
| 4. Le Tasse. . . . .             |                                | B. GODARD.    |
| 5. Marie-Magdeleine . . . . .    |                                | J. MASSENET.  |
| 6. Ève. . . . .                  |                                | J. MASSENET.  |
| 7. Les Erinnyes. . . . .         |                                | J. MASSENET.  |
| 8. Le Roi de Lahore . . . . .    | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 9. Le Roi de Lahore . . . . .    | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 10. Hérodiade . . . . .          | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 11. Hérodiade . . . . .          | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 12. Sigurd . . . . .             | 1 <sup>re</sup> Suite. . . . . | E. REYER.     |
| 13. Sigurd . . . . .             | 2 <sup>e</sup> Suite. . . . .  | E. REYER.     |
| 14. Manon . . . . .              | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 15. Manon . . . . .              | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 16. Le Cid . . . . .             | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 17. Le Cid . . . . .             | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 18. Le Cid . . . . .             | 3 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 19. Le Roi d'Ys . . . . .        | 1 <sup>re</sup> Suite. . . . . | ED. LALO.     |
| 20. Le Roi d'Ys . . . . .        | 2 <sup>e</sup> Suite. . . . .  | ED. LALO.     |
| 21. Esclarmonde . . . . .        | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 22. Esclarmonde . . . . .        | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 23. Esclarmonde . . . . .        | 3 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 24. Le Baiser de Suzon . . . . . |                                | H. BEMBERG.   |
| 25. Le Rêve. . . . .             |                                | L. GASTINEL.  |
| 26. Le Mage . . . . .            | 1 <sup>re</sup> Suite. . . . . | J. MASSENET.  |
| 27. Le Mage . . . . .            | 2 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 28. Le Mage . . . . .            | 3 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |
| 29. Le Mage . . . . .            | 4 <sup>e</sup> Suite. . . . .  | J. MASSENET.  |

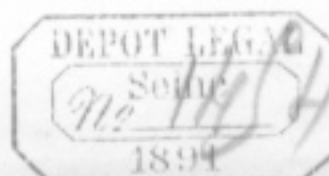
Chaque. . . . . 7 fr. 50

PARIS. — G. HARTMANN & C<sup>ie</sup>, 20, Rue Daunou.

Droits réservés pour tous pays.

PARIS — IMPRIMERIE CHAIN, 20, RUE BERGÈRE — 4663-2-91 (C).

BnF  
MUS



# LE MAGE

OPÉRA en 5 ACTES

de

J. MASSENET.

Transcription pour Piano

par

**CRAMER**

CHOIX DE MÉLODIES

## DEUXIÈME SUITE

(2<sup>e</sup> ACTE)

Allegro. 100 = ♩.

PIANO.

*f*

Fanfares.

Ped. \*

*piu f*

*cresc.*

*ff*



2 CORTÈGE DES PRISONNIERS.

Allegro moderato.

*rudement accentué.*

*f* *cresc.* *sf*

*dim.* *p*

ENTRÉE DES VIERGES CAPTIVES

*mf*

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords, often grouped by slurs. Dynamic markings are used throughout to indicate volume changes: *f* (forte) appears in the first system, *p* (piano) in the second and fourth systems, *mf* (mezzo-forte) in the third system, and *pp* (pianissimo) in the fourth and fifth systems. A *dim.* (diminuendo) marking is also present in the third system. The piece concludes with a double bar line at the end of the fifth system.



Andante cantabile. 48 =  $\text{♩}$ .

## AIR DE ZARÂSTRA.

*p* mais bien chanté.

First system of musical notation. The piece is in 9/8 time, indicated by a 9 over an 8. The key signature has two flats (B-flat and E-flat). The tempo is 'Andante cantabile' with a metronome marking of 48 = quarter note. The dynamics are *pp* (pianissimo) and *m.d.* (mezzo-forte). The instruction 'avec Ped.' (with Pedal) is written below the first measure. The melody is in the right hand, and the accompaniment is in the left hand, featuring a triplet of eighth notes.

Second system of musical notation. The melody continues in the right hand, with a triplet of eighth notes in the left hand. The dynamics are *m.d.* and *più f* (più forte).

Third system of musical notation. The melody continues in the right hand, with a triplet of eighth notes in the left hand. The dynamics are *m.d.* and *sf* (sforzando).

Fourth system of musical notation. The melody continues in the right hand, with a triplet of eighth notes in the left hand. The dynamics are *f* (forte), *m.d.*, *m.g.* (mezzo-giove), and *p* (piano).

Fifth system of musical notation. The melody continues in the right hand, with a triplet of eighth notes in the left hand. The dynamics are *m.d.* and *cresc.* (crescendo). The system ends with a double bar line.

rall. a Tempo. 5

*p*

*più p*

Più animato. *cresc.* *f* *sf*

*ff* rall. *m.g.* Lento. *md.*



a Tempo. 48 =  $\text{♩}$ .

*pp* *m.d.* *md.* *più f* *sf* *md.* *m.g.* *p*

*f* *cresc.* *a Tempo.* *Allegro.* *sf p*

The musical score is written for piano on six systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking 'a Tempo. 48 = ♩'. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The notation includes various articulations such as slurs, accents, and fingerings (1-5, 1-3, 1-4). The piece concludes with a tempo change to 'Allegro.' and a dynamic marking of *sf p*.

en cédant.

Stringendo.

*cresc.*

*f*

*f*

All.<sup>o</sup> appassionato. 126 = ♩

*p*

*sf*

rall.

*sf*

a Tempo.

*più f*

*sf*

cédez un peu


*sf*

*sf*

*sf*



## ENSEMBLE.

Molto appassionato. 126 = 

*f* bien chanté.

*3*

*f*

*piu f*

*3*

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 3. Bass staff has a continuous eighth-note pattern. Dynamic marking *ff* is in measure 2.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 5. Bass staff has a continuous eighth-note pattern. Dynamic marking *cresc.* is in measure 6. Measure numbers 12 and 8 are at the end of the system.

Poco meno mosso. (Mouv! du commencement)

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 9. Bass staff has a continuous eighth-note pattern. Dynamic markings *fff* and *f* are present.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 13. Bass staff has a continuous eighth-note pattern. Dynamic markings *fff* and *f* are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a triplet of eighth notes in measure 17. Bass staff has a continuous eighth-note pattern. Dynamic marking *poco slargando.* is in measure 17. Measure numbers 12 and 8 are at the end of the system.